

Welcome to **ARPOLOGY™** by Sample Logic™

Thank you for purchasing **ARPOLOGY** powered by KONTAKT PLAYER. This manual has been designed to guide you through the features available in ARPOLOGY.

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User Manual written by **Sample Logic, LLC**

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*****For Installation Instructions, please see the “Quickstart Installation.pdf”**

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Sample Logic's mission is to design cutting edge tools for composers, producers, sound designers, musicians and performers of all musical styles and genres. This is why they are continually developing new concepts for sample libraries that focus on ***"blurring the line between music and sound design."***™ As a company, Sample Logic continually strives to build a bridge to the future by exploring unique and undiscovered sonic possibilities with their sample libraries, while providing new and useful tools for the composer's toolbox.

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INTRODUCTION

What is ARPOLOGY?

ARPOLOGY™ is Sample Logic's most groundbreaking achievement to date; the world's first virtual instrument dedicated entirely to arpeggiated/sequenced instruments. ARPOLOGY goes far beyond, breaking the box of the "everyday" arpeggiator. It employs an entirely new approach to step sequencing. The core of ARPOLOGY has been designed around Sample Logic's newest invention, the powerful "Step Animator™" - a step-sequencer and arpeggiator fused into a single engine for animating complex melodic and rhythmic patterns on a per step basis, eliminating the limitations of traditional sequencing. ARPOLOGY is powered by Kontakt player and includes over 550 instruments and multis spanning all musical genres. It also comes preloaded with over 150 unique and inspiring Step Animator preset patterns that will dramatically change the sound of any loaded instrument and in real-time. As if that wasn't enough, ARPOLOGY is the first Sample Logic product to come bundled with a fully integrated touch surface controller preset built in TouchOSC for tablets, achieving user control that Kontakt alone cannot. With this custom designed control surface interface, the power of ARPOLOGY is transformed into a hands on, touchable, and creative experience ideal for both live performance and sequencing in a DAW. ARPOLOGY changes the way music is made!

ARPOLOGY: Equipped with TouchOSC

As if that wasn't enough, ARPOLOGY is the first Sample Logic product to come bundled with a fully integrated surface controller preset built for TouchOSC that provides the ability to tangibly control the interface in new ways that cannot be achieved with the Kontakt software. A lot of time was spent crafting up a fresh, outside the box, approach for delivering a tableside touchable controller that transports the interface of ARPOLOGY to new heights. The main focus behind this tablet integration is to provide a set of easy to use controls that promote creativity and expedite user control beyond Kontakt. For example, the controller comes with 4 "X/Y" sliders locked and loaded to instantly warp the sounds of every instrument in real-time. This app also provides simultaneous multiple knob manipulations of the ARPOLOGY interface.

The app is divided into 3 main sections:

- Performance section with 4 pre-assigned XY's, Arp, and mod-wheel controls.
- Two-octave MIDI keyboard screen to play ARPOLOGY
- Multi-script Macro/Button controls for Multis

The Step Animator™: Advanced User Interface with ultimate control on a per-step basis!

The Step Animator engine is the driving force behind ARPOLOGY. Developed from the ground up, the Step Animator engine welcomes a new approach, animating sound over time. The dynamic controls of the Step Animator are strategically arranged to maximize power and creative control in an efficient interface. This kind of control is the first of its kind and is like no other Arpeggiator, providing the flexibility to quickly sequence complex rhythmic and melodic patterns with amazing results. Uninhibited control is only half of what the Step Animator accomplishes. The other half is in how easy the Animator can produce insanely creative sounds. It is mind blowing that such unique and inspiring sounds can be achieved all at the MIDI level. The Step Animator sets ARPOLOGY apart as not just another sample library, but rather a complex sonic animation tool that can generate infinite creative results.

Thanks to Step Animator's integration at the MIDI level, ARPOLOGY is not only a powerful virtual instrument, it can be used as a MIDI effect via Drag & Drop (see Feature Overview) with any virtual instrument in virtually any DAW. This function allows the Step Animator to control thousands of MIDI equipped instruments with up to 128 steps of sequencing power.

Features include:

- "Step Animator™" technology for incredible sequencing
- "Multi-core Effect Sequencers" for real-time effect automation
- "Triggers" – 48 unique effect chains
- "LFO" section to make things wobble
- "Wave" – additive synthesis engine
- "Pitch" sequencer for quick and easy pattern based transpositions on the fly
- "Multi Script Macros" (knobs & buttons) for real-time sequencing of instrument parameter controls

TECHNICAL SPECIFICATIONS

ARPOLOGY includes 550+ instruments & multis and a 5.3 GB sample library using Kontakt's lossless sample storage compression. All samples are delivered at 44.1kHz/24-bit.

System Requirements

- Requires Kontakt 5 Player version 5.3 or higher (free from Native Instruments).
- Mac OS X 10.7 or 10.8 (latest update), Intel Core Duo, 2 GB RAM (4GB recommended)
- Windows 7/8 (latest Service Pack, 32/64 Bit), Intel Core 2 Duo or AMD Athlon 64 X2, 2 GB RAM (4GB recommended)
- 5.3 GB free disk space for ARPOLOGY sample content,
- 1 GB free disk space for Kontakt 5 Player.

Compatibility

- Stand-alone
- VST
- Audio Units
- RTAS (Pro Tools 9 + 10); AAX Native (Pro Tools 10); 64-bit AAX plugins (Pro Tools 11)
- ASIO
- WASPI

Kontakt is continuously being updated. For the latest system compatibilities visit the Native Instruments website.

ARPOLOGY IN DEPTH

Important features that will enhance your experience with ARPOLOGY:

- Most instruments feature a variety of key ranges and transpositions that are pitched relative to the chromatic scale.
- Samples have been mapped so their fundamental pitches are nearest to the middle C octave range (C3). Sample ranges outside the recommended key map should be used at your own discretion.
- Sample key ranges have been stretched (transposed) to maximize creative possibilities and sonic fidelity.

How ARPOLOGY is organized

ARPOLOGY is intuitively organized and divided into three instrument categories: *Cinematic/Organic*, *Electronic/Effectual*, and *Percussive*, and two categories of Multis: *Instrument Stacks* and *One Note Glory*.

Each category is named by a general performance type or intended use. Within each folder are instruments that are named by their genre, timbre, and the mood they evoke, but by no means should they be limited by their title or category. Our system is designed to better help you with organization and finding the sound you are looking for. Please keep in mind that Instruments are named based on what our programmers felt appropriate. Some could fit into multiple categories; therefore they are named in a way that suggests this. In these situations, the instruments are named based on a genre that it most appropriately fits.

Instrument Categories

INSTRUMENTS

Cinematic / Organic – Customizable tempo-synced arpeggiator driven impact loops

Electronic / Effectual – Percussive sequences, organized by timbre or style

Percussive – Strategic rhythmic gestures for blending and bridging events and musical ideas

MULTIS – Powerful templates combining various ARPOLOGY instruments into all-in-one presets.

Instrument Stacks – Several instruments stacked on top of one another, sharing the same keymap range.

One Note Glory – Several instruments stacked on top of one another, sharing the same keymap range, to be performed by playing **one note**.

User Interface & Controls

Each instrument consists of multiple windows and a static mixer control section:

STEP ANIMATOR (Default View)



EFFECTS VIEW



MIXER VIEW *(click the mixer button to view)*



SAMPLES - level of the sample

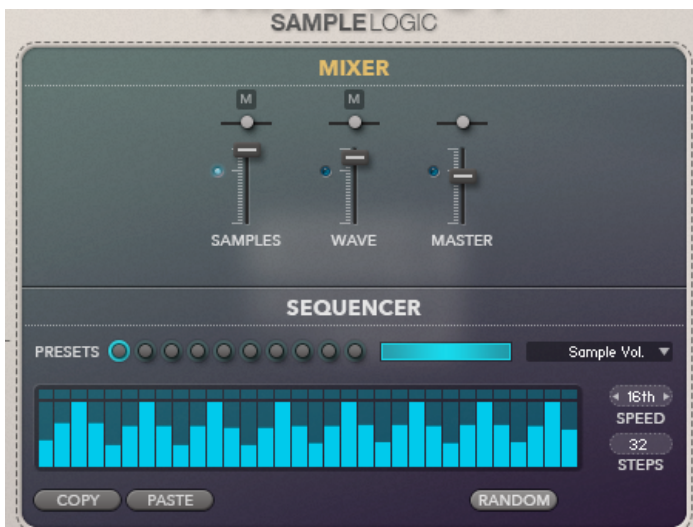
WAVE - wave table output

MASTER - main output

Mute buttons – mutes the output of the specified component (sample or wave)

Pan Sliders – Controls position of the matching channel in the pan field (L/R).

Sequencer Buttons – The blue circle to the upper left of each control, when clicked, activates a sequencer on that control.



SETTINGS VIEW (click the gear icon to view)



Random Transpose – controls the mode/key the Step Animator will lock to when the random function is applied. This applies to all note transpositions so that the preferred mode is observed.

Retrigger Time – determines the amount of time in milliseconds it takes to trigger a new note input after the previous note is released. This is used to compensate for the time it takes to change notes or chords.

Auto Quantize – forces the Step Animator sequence length to “round up” to the nearest full bar when the step length or number of steps is randomized.

Invert MWs – reverses the functional range of the MW on whatever controls it is linked to. When active, if the MW is all the way down (value: 0), it will be read as if it is at full maximum (value: 127), and vice versa.

DAW/Live – Adjusts latency properties of the instrument. Live incorporates an 8ms latency after note input before any playback occurs to account for notes being input with inexact timing. DAW mode operates with almost 0ms latency.

PRESETS BROWSER VIEW *(click the magnifying glass to view)*



The Presets Browser View contains presets for the Step Animator and all of its functions. It's a great way to get started quickly and rapidly modify preset sounds. Presets are divided into four sound categories: Chordal-Gated, Glitch-Experimental, Melodic, and Non Chordal, according to their likely uses. Just double-click any of the presets and it will be applied to the step animator of the currently-loaded instrument.

- **Latch Mode** – the step animator plays back whatever note or notes have been input until they are released and a new note or notes are played in.
- **Freeze Mode** – the step animator repeats only the currently playing step in the sequence for its duration. This holds indefinitely until freeze mode is released.
- **Random Mode** – the step animator will play once through the programmed sequence, and then play through random sequences until the notes are released.

E – Playback Direction – the step animator’s sequence can be delivered from the first step to the last, or the last to the first. If playback direction is set to “FWD” the sequence will play from its first step to its last, and if it is set to “REV” it will play from its last step to its first.

F – Swing Control – adds a humanized feel by causing alternating notes to play slightly late.

G – Stutter Button – when pressed, all steps in the sequence will play back as “Stutter” steps, based on their stutter speed setting.

H – Quantize Button – when “Auto Quantize” is not set in the settings menu, this button will round the sequence up to the next full bar by adding steps.

I – Random Trigger – arms a parameter (in this case the “Steps” parameter) for randomization.

J – Steps – the number of sequencer steps that will be played back. Determines the number of “step strips” that are displayed below.

K – Octave – number of octaves the note input will be transposed over.

L – Restart Button – moves the sequence back to its first step at anytime.

M – Metronome Indicator and Time Signature – The metronome light blinks yellow on the beat of the host tempo during playback. The time signature determines how long sequences should be for the quantize control.

N – Presets – ARPOLOGY comes with over 150 step animator presets that can be selected here

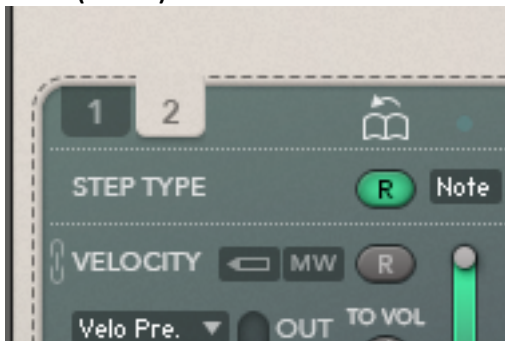
O – Settings – Deeper instrument settings and controls

P – MIDI Drag & Drop – Click and drag from this icon into a MIDI track in your DAW to use Arpology as a MIDI effect. Your MIDI track will show 1 full sequence of Arpology control. All parameters will be reflected, excluding pan and glide functions, as MIDI data to be used with any MIDI compatible instrument.

- This function renders MIDI based on the last chord or note played
- MIDI Drag & Drop can be used with Step Animator activated or deactivated

Q – Step Animator On/Off – Activates or deactivates the Step Animator, allowing Arpology presets to be used with or without animation functions

STEPS (Cont’d)



The Step Animator can run sequences of up to 128 steps. When an instrument’s sequence contains more than 16 steps, tabs will begin to appear in the upper left of the Step Animator as seen above.



- A – Book Icon** – when activated (clicked) Step Animator auto scrolls to subsequent tabs (steps 17-128) when present
- B – Step indicator** – indicates the currently playing step in the sequence
- C – Random Buttons** – the “R” button next to each parameter, when engaged, allows that parameter to be changed by the “Random” button in the master section at the top of the interface. If a parameter’s “R” button is not engaged, it will remain unchanged when the “Random” button is pressed.
- D – Step type** – There are several step types available in ARPOLOGY
- indicates that there is a rest, or no note playing on this step
 - Note** – indicates that a note will be triggered on this step and played normally for the length indicated below
 - Stutter** – indicates that a note will be triggered and subdivided at a speed determined by the “Stutter Rate” control below. The total length of the stutter is still equal to the length indicated below (e.g. if Length is set to 1/8 and stutter rate is set to 32nd, a total of four 32nd notes will play on that step)

Glide – slides the pitch of the played note to the next note in the sequence.

Freeplay Mode – indicates that a step lasting the predetermined length will allow the player to trigger notes of any rhythm and pattern, before the arpeggiator resumes at the next step

Stutter Alternating – sets step to stutter through notes being played, alternating between each note similar to an arpeggiator within an arpeggiator. Only works when step type is set to chordal.

E – Chain icon – links all controls of the related type (e.g. if the chain icon is engaged for Velocity, when one velocity control is adjusted, all others are adjusted by the same amount – the controls are linked)

F – Velocity Master

Presets – ARPOLOGY comes preloaded with a number of velocity presets. Select them here. They include 3 different fixed velocities for each step, as well as shapes and gate patterns.

To Vol – controls the impact input velocity has on output volume

MW – assigns the mod wheel control to the input velocity. The MW button is available on several controls in ARPOLOGY and links the specified control to the mod wheel for user control.

Random Velocity – humanizes the velocity by randomizing it over a predetermined range above or below the actual input.

IN/OUT – determines how velocity is interpreted by the instrument. IN = user performance dictates velocity input, which is then passed through the Step Animator's velocity processor. OUT = the pre-programmed step/velocity sequence dictates the output velocity as a hardcoded sequence so that a pattern plays exactly the same way every time, not influenced by MIDI input velocity performance.

G – Pencil Icon – opens a dialog that allows the user to draw in patterns for Velocity, Duration, and Pan controls. Each step in the Easy Draw dialog is then assigned to one step of the sequence.

H – Velocity Sliders – control the input velocity of each step.

I - Length Presets – ARPOLOGY comes preloaded with a number of length presets. These can set all steps to any subdivision or automatically halve or double the length of each step.

J – Length Values – the length value of each individual step can be controlled by assigning it with this box.

K – Arp Type presets – ARPOLOGY comes preloaded with a number of Arpeggiation Type presets. These can be used to set all steps to a single arpeggiator behavior.

L – Arp Type values – controls the arpeggiator behavior for each individual step.

M – Reset Transposition – sets the transposition values of each step back to 0.

N – Transposition Values – adjusts the pitch of each step relative to the note input in semitones.

O – Duration – controls the length of each note as it is played. When turned to its max value the note will play back for the full duration of the length value. When turned to minimum value the note will play back short.

P – Stutter Values – controls the speed of the stutter for stutter note types or for when the stutter control is activated in the master section.

EQ – 4-band Equalizer



Presets – Choose an EQ preset from the dropdown menu.

GAIN – The boost or attenuation at the selected frequency.

FREQ – Frequency center of the band. The exact center frequency is displayed in the “info box” in the upper left, above the “Random” button. (See below)



COMPRESSOR



Presets – Choose a *COMPRESSOR* preset from the dropdown menu.

THRESHOLD – Sets a level above which the compressor starts reducing peaks. Signals above the threshold are affected, those below are unaffected.

RATIO – Determines the amount of compression.

ATTACK – Sets how quickly the compressor kicks in after input signal exceeds the threshold.

RELEASE – Sets how quickly the compressor stops when the input signal falls below the threshold.

OUTPUT – Sets the output level of the overall processed effect.

FILTER – *Hi-pass Filter with Resonance & Lo-pass Filter*



Presets – Choose a *FILTER* preset from the dropdown menu.

MW – Assigns the mod-wheel to the HI-FREQ cutoff. **Blue** = ON, **Black** = OFF

LO FREQ / Hi FREQ – Use the knobs to set the frequency at which low/high frequencies signals are cut (attenuated).

RESON – Use the Resonance knob to create a boost at the Hi-Cut cutoff frequency.

VEL TO HI-CUT – Scales the effect MIDI input velocity has over the Hi FREQ(uecy) cutoff.

LOFI



Presets – Choose a *LOFI* preset from the dropdown menu.

Sequencer Activation – The blue circle to the upper left of each control, when clicked, activates a sequencer on that control (see below).

BIT – Determines the resolution in bits. Lower values cause a stronger lo-fi effect

S RATE – Sample Rate reduces the high frequency response and overall signal quality.

NOISE – Adds hiss to the audio signal.

COLOR – Noise Color Determines the tonality of the noise applied to a signal. Increase to dampen high freq. noise.

OUTPUT – Sets the output level of the overall processed effect.

Note: When a LOFI parameter is assigned to a sequencer, its knob controls the strength of the parameter being sequenced.



DISTORTION – Distortion & Saturation



Presets – Choose a *DISTORTION* preset from the dropdown menu.

SATURATION – Controls the amount of saturation.

DRIVE – Determines the “crunch factor”. The amount of distortion.

OUTPUT – Sets the output level of the overall processed effect.

Note: When a Distortion parameter is assigned to a sequencer, its knob controls the strength of the parameter being sequenced.

PITCH – Transposition, Pitch Sequencing & Voices



PITCH knob – Sets the percentage of transposition -36% to +100% (3 octaves up/down).

MAX/MIN – Scales the range of step transposition when PITCH is sequenced.

PITCH BEND SEMITONES – Sets the number of semitones that the pitch bend wheel controls.

Note: When the PITCH parameter is assigned to a sequencer, its knob controls the strength of the sequencer over transposition.

WAVE – Wavetable Synthesis Engine (subtractive & additive)



WAVE Chooser – Choose a preset *WAVETABLE* from the dropdown menu.

Transpose – Sets the transposition of the *wavetables* (3 octaves up/down). *Use this to offset the wavetable samples from the standard instrument sample set.*

VOLUME knob – Controls the gain of the wavetables.

Low/Mid/High EQ knobs – Boosts and attenuates respective frequencies for a subtractive synthesis effect.

A/D/S/R knobs – Adjusts the character of the Wave's envelope. A is Attack length, D is decay length, S is sustain length, and R is release length.

DETUNE – Sets the pitch difference between the sample and the wavetable (fine tune).

Range – Sets the key range over which the wave plays back.

Note: When the VOLUME parameter is assigned to a sequencer, its knob controls the strength of the sequencer.

DELAY



Presets – Choose a *DELAY* preset from the dropdown menu.

TIME – Sets the time resolution of the delay based on rhythmic values.

DAMPING – Reduces high frequencies in the delayed signals.

PAN – Sets a panning effect where consecutive repeats/echoes alternate between left and right channel.

FEEDBACK – Sets the amount/presence of repeating echoes.

DRY/WET – Sets how much delay is applied to the mix relative to the original signal.

Note: When a Delay parameter is assigned to a sequencer, its knob controls the strength of the parameter being sequenced.

REVERB – Digital or Convolution Reverb Module

DIGITAL REVERB



SIZE – Changes room size.

COLOR – Determines the type of material used to construct the room.

DAMPING – Sets the amount of absorption in the room. Higher values = more absorption.

PREDelay – Adds a short amount of delay before the effect takes place.

STEREO – Adjusts the width of the reverb's spatial image.

DRY/WET – Determines the balance of affected and unaffected signal. Can be used to make up volume lost when adding significant amounts of reverb.

CONVOLUTION REVERB



SIZE – Changes the length of the impulse sample.

LO-PASS – Attenuates frequencies above the chosen cutoff frequency.

HI-PASS – Attenuates frequencies below the chosen cutoff frequency.

PREDELAY – Determines the room size by setting the length of the effect.

DRY/WET – Determines the balance of affected and unaffected signal. Can be used to make up volume lost when adding significant amounts of reverb.

Presets – Choose a *Reverb* preset from the dropdown menu or toggle left & right.

REVERSE – Reverses the playback direction of the IR.

TRIGGERS – Trigger Pad/Key Switch Effect Module (TRG)



TRIGGERS ON/OFF – Activates the entire TRG module ON or OFF.

Presets – Choose a *Trigger* effect preset from the dropdown menu.

Gray Trigger Pads – Click a gray Trigger pad to activate an effect chain. Add up to 6 effects chains simultaneously.

Volume – Controls the gain of the instrument to compensate for changes caused by Trigger FX chains.

Note: When a Trigger effect chain is activated the Trigger effect jump button will glow white.

LFOs – Low Frequency Oscillator Module



LFO ON/OFF buttons – Activates LFO modulation for any one of the 8 parameters indicated (**Blue** = ON, **Black** = OFF).

LFO Wave Type Chooser Menu – Choose a LFO wave type (**Sine**, **Triangle**, **Saw**, **Square**, **Random**) for modulating the specified parameter.

SPEED – Determines the speed of the LFO.

FADE – Adds an attack envelope to the LFO.

% – Controls the strength of the LFO effect over the specified parameter.

VEL button – Assigns the LFO strength to velocity input. Harder velocities will trigger a stronger LFO modulation.

MW button – Assigns the LFO speed to the mod wheel (**Yellow** = ON, **Dark Red** = OFF).

MULTIS – Multi Instruments, Multi Script Macros, & Multi Buttons



Each multi instrument has its own set of up to 12 macro controls (6 knobs and 6 buttons) that are assignable to external MIDI control and Kontakt MIDI CC control. The title of each macro can be customized by double-clicking or highlighting the name and typing in a new name. To reassign or assign new parameters to the macros, right-click on the desired parameter in an instrument to “learn MIDI” and then click on a macro to assign it. Each Multi Script Macro has its own customizable step sequencer for Macro automation. An active sequencer will automate the assigned control using the step pattern in the steps window.

+/- Buttons – Add or subtract Macro controls.

Macro knobs – Each macro knob is scalable using the number boxes to the left and right of each knob.

Macro toggles (buttons) – Macro toggles work as on-off switches and can be assigned external and CC MIDI control just like knobs.

Ext: Chooser – Assigns an external controller CC# to the macro knob.

CC: Chooser – Assigns macro knob to control the selected CC#.

Presets – Choose from 10 preset patterns.

Steps Window – Determines the playback pattern of the sequencer (0-127). Draw in custom patterns with the mouse pointer by clicking and dragging in the steps window.

SPEED – Adjust the tempo in rhythmical values, synced to the master tempo.

STEPS – Set the number of steps from the input field to right of the steps window (*type or drag/click*).

COPY / PASTE – Copy or Paste a pattern, steps, and speed.

RANDOM – Randomize the pattern, speed and steps.

TIPS & TRICKS

- ARPOLOGY can be loaded into the full retail Kontakt 5.3 or higher, which is a separate application not included, but may be purchased from Native Instruments. This provides you the ability to customize the internal sample programming and effects. If you own Kontakt 5, you can load this library and experiment, stretch, layer, alter loop lengths, and apply additional effects to each instrument. Slight alterations in instrument programming may improve sample playback for your software and desired effect. Customized instruments should be saved with a new unique name so the originals are preserved.
- There are many sonic possibilities buried deep within ARPOLOGY waiting to be discovered, but if you are just starting out or in a hurry, we suggest trying out the Multis (multi instrument presets) for a true taste of ARPOLOGY. We recommend that you explore the library.
- Save large templates of instruments as Multis to expedite your workflow.
- When sequencing effects in the user interface, try adjusting the “Strength” knob(s) to moderate maximum effect ranges, especially if effects cause volume overloading or pops in the audio.
- Consider reducing the release time for instruments that are sequenced when you desire to play melodic or fast changing musical lines. A shorter release will allow sequenced effects to retrigger from the start of their pattern; otherwise they will latch onto the sequencers current location.

TROUBLESHOOTING

If something doesn't seem to work correctly, there must be a logical reason for it. Native Instruments software is tested on a variety of computers and configurations to ensure proper function. Having said that, there are an infinite number of possible computer setups and within them any number of compatibility issues, software conflicts, hardware problems, and so on.

Performance issues - If your CPU becomes bogged down during playback causing audio popping, glitches, or dropouts, try the following suggestions:

- Try turning off any convolution reverbs that are ON.
- Reduce the number of voices in each instrument on the instrument interface.
- Shorten the release time on an instrument from the ADSR.
- Set the Kontakt **CPU overload protection** to “relaxed” or “medium” etc., and/or set the appropriate multiprocessor settings from the **Engine** settings tab under Kontakt’s **Options** menu.
- Adjust the latency slider under **Audio** settings tab from Kontakt’s **Options** menu.
- If you have more than 2GB of RAM, experiment with the **KMS – Kontakt Memory Server** settings from the **Memory** tab under Kontakt’s **Options** menu.

For unresolved issues, including authorization and installation troubleshooting, visit support page at www.samplelogic.com/support, or send us an e-mail at: support@samplelogic.com

Credits

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